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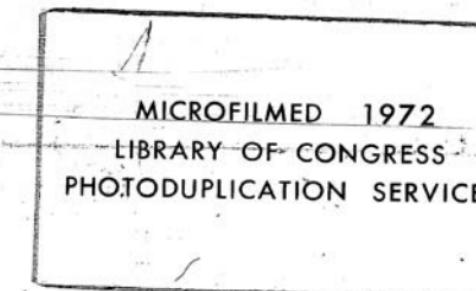
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	The instructions for the flute in the beginning, of which p.1-3 are missing, were copied from "Compleat Instruction for the German Flute (HT 356 .A2E62)



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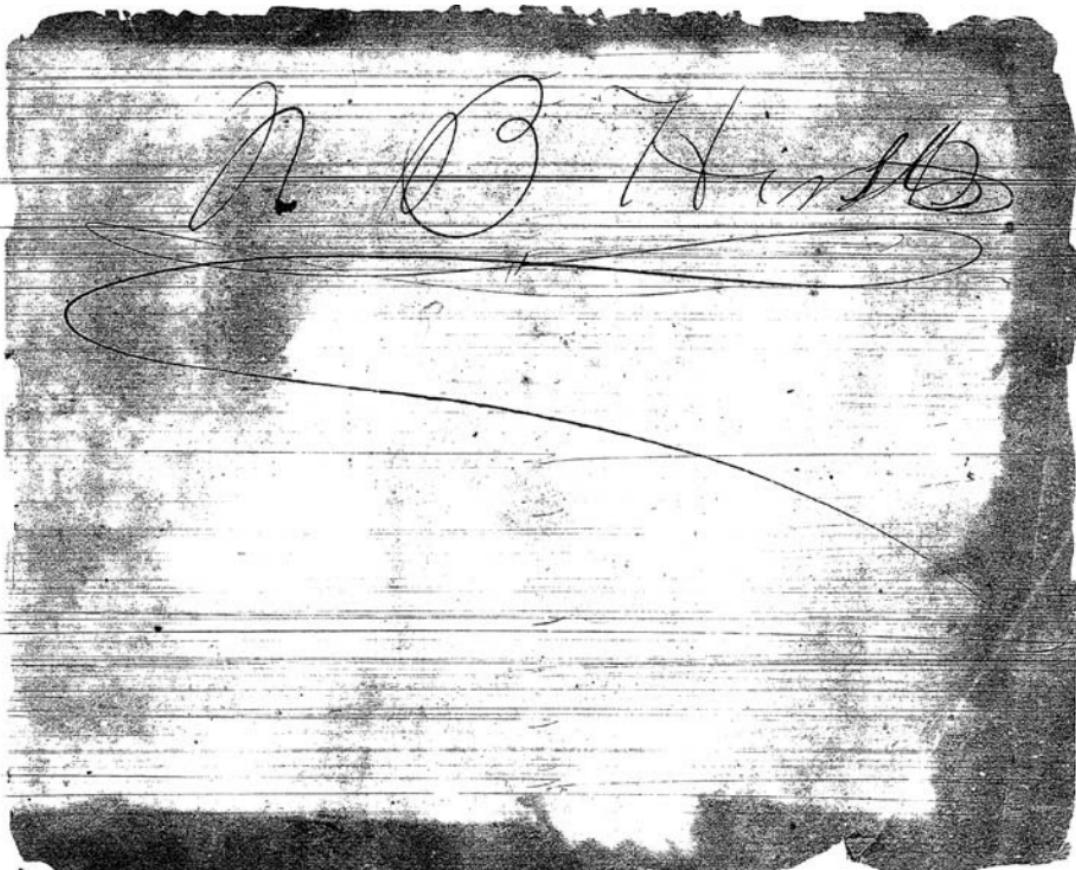
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Flats Sharps Naturals

B E A D G F C C D A F C C G D A

Flats, Sharps, and Naturals, are three characters of great use in Music; if a Flat being placed before any Note, it makes it half a Note lower than it is naturally. A Sharp being placed before any Note, makes it half a note higher than it naturally is; and a Natural reduces any note made flat or sharp to its primitive sound or state; For if flats or sharps be placed at the beginning of any Tane or Lypon, it affects every note upon that line or space thro' the whole Tane, unless contradicted by a natural.

A Scale of Flats and Sharps

	1.	2.	3.	4.	5.	6.	7.	8.	9.	10.	11.	12.	13.	14.	15.	16.	17.	18.	19.	20.	21.	22.	23.	24.	25.	26.	27.	28.	29.	30.	31.	32.	33.	34.	35.	36.	37.	38.	39.	40.
Fl.	1.	2.	3.	4.	5.	6.	7.	8.	9.	10.	11.	12.	13.	14.	15.	16.	17.	18.	19.	20.	21.	22.	23.	24.	25.	26.	27.	28.	29.	30.	31.	32.	33.	34.	35.	36.	37.	38.	39.	40.
Lead	1.	2.	3.	4.	5.	6.	7.	8.	9.	10.	11.	12.	13.	14.	15.	16.	17.	18.	19.	20.	21.	22.	23.	24.	25.	26.	27.	28.	29.	30.	31.	32.	33.	34.	35.	36.	37.	38.	39.	40.
Tally	1.	2.	3.	4.	5.	6.	7.	8.	9.	10.	11.	12.	13.	14.	15.	16.	17.	18.	19.	20.	21.	22.	23.	24.	25.	26.	27.	28.	29.	30.	31.	32.	33.	34.	35.	36.	37.	38.	39.	40.

Shakes to the Natural Notes

This mark signifies that your finger must be kept on the hole after you shake & this is that it must be kept up.

Shakes to the Flats and Sharps

Common Time

A Semibreve is as long as 2 Minims or 4 Crotchets or 8 Quavers or 16 Semiquavers or 32 Demisemiquavers

Triple Time

A dotted Minim is as long as 3 Crotchets or 6 Quavers or 12 Semiquavers

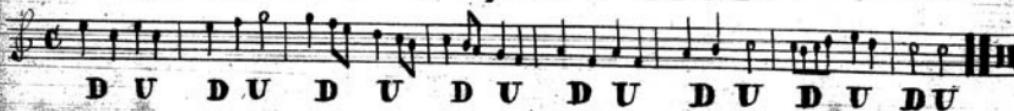
There are two sorts of Time common and Triple, Common Time consists of either one Semibreve 2. Minims 4 Crotchets, 8 Quavers, 16. Semiquavers, or 32 Demisemiquavers on a Bar and is to be known by the following marks C C D E the first of which C denotes a slow movement, the next C a little faster and the other two brisk airy movements, the first three of these Characters C C D E contain each to the value of a Semibreve on a Bar, which must be held as long as you can moderately count 1. 2. 3 & the last never contains more than a Minim or 2 Crotchets or 4 Quavers on a Bar, this is commonly called French Time Triple Time is known by these Characters E E G G A A the first two of these Characters is Minut Time one contains three Crotchets on a Bar, the other three Quavers, the in reality they both answer one

and only $\frac{3}{8}$ is generally played somewhat quicker, the three remaining characters are always marked at the beginning of jigs &c. the first $\frac{3}{8}$ contains 6 Beavers in a Bar, the second $\frac{3}{8}$ contains 6 Crochets and the last $\frac{3}{8}$ contains 12 Beavers these characters in fact answer one and the same end, as in the course of Practice the learner will discover an explanation would only lead the mind into a greater labyrinth. When a point or Dot is added to the right side of any note, it signifies that Note must be held half as long again as for example, a dotted Semibreve thus $\textcircled{5}$ is as long as three minims; a dotted Minim $\textcircled{9}$ is as long as three Crochets &c. The tails of notes may be turned up or down for the convenience of tying together, those above the middle line being turned down & those below turned up.

Of Beating Time

In Common Time where any of these marks are set **C** or **D**, the Foot must go down at the beginning of every Bar, and rise at the half or middle of the Bar, as in the following Example, where the letter **D** shows where it must go down, and the letter **U** where it must rise.

Example



In Triple Time, where any of these marks are set $\frac{2}{3}$ the Foot must go down with the 1st Toe with the 5

Examples



The same rule serves for $\frac{5}{8}$ which sometimes occurs; for there the foot must step down at the first six and rise at the three last where you see these marks $\frac{5}{8}$ $\frac{6}{8}$ $\frac{7}{8}$ your foot must go down at the beginning, and rise in the middle, it being as Common Time half up & half down, for beating Time, the heel of your foot should be kept down, to avoid making a disagreeable noise, the Toe being sufficient and gentlest for dividing Time.

Example of Rests

When you see those marks which are called rests and understood by the foregoing Example you are to use playing the length or time of those Notes over them from which they take their Names. A Pause is marked thus || and at such mark all the Performers in a Concert stop a Moment, in order to join again with the greater Effect, and is often set over the finishing Note of a Song or Lesson.

Of Repeats.

A Repeat is marked thus $\text{S. or thus } \text{||}$ and signifies that such part of a Song or Lesson must be played twice over from the places whereon they are set, Bars are Lines drawn across the five Lines thus || A double Bar thus || or thus || the first of which signifies that the strain ends there, the last of these having dots on each side denotes that the strain must be played twice over. The Treble or **C** Cleff is marked thus C and Direct is marked thus W commonly at the end of a Slave to show the place of the first note in the next Slave.

Of Graces.

The principal ornaments or Grace in Music is a trill commonly called a Shake, marked thus tr. over the Note the Shake or Trill is made from the Note, or half note note above the Note to be shook so that if you would shake **D**, you must sound **E** first, which prepares for the Shake, and then shake the finger quick and evenly.

on the 6th Hole, concluding with it up, but the preparation and Shake are to be done in the same breath, all other Notes that are shook except this **D**, have a single Trill, commonly called a double Trill, but I think improperly, which is performed by sounding the note above the note shook and concluding on the note shook.

Example



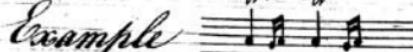
If **E** is to be shook where **F** is sharp blow the **F** and in the same breath put down the Finger on the 5th Hole and Shake with the finger on the 4th Hole, touch the 6th Hole and conclude with the Note shook as in the Example. therefore you see that the Notes immediately above and below the Note to be shook must be touched to compleat this shake, otherwise it will be but an imperfect one. To make a Shake on **E** where **F** is Natural first blow **F** and in the same breath rise up the Finger on the 6th Hole, and shake with the finger on the 5th Hole, concluding with it down. To shake **F** shake with the finger on the 6th Hole concluding with it down. To shake **C** shake with the finger on the 5th Hole. To shake **A** shake with the finger on the 2nd Hole. To Shake **B** shake with the finger on the first Hole concluding with the finger down for each. To shake **C** Natural blow the middle **D** and shake with the finger on the 4th Hole.

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Concluding with it off to shake **C** Sharp, blow the middle **D** and shake with the fingers on the 2^o and 3^o Holes together, concluding with them off **E, F, G, A**, and **B** in all, are shook the same way as those below, only with a stronger breath to each Note **C** Natural in All the shake of it being very disagreeable and Harsh to the Ear, is for that reason never shook and to shake **C** Sharp in All found and shake with the finger on the 4^o Hole concluding with it down.

All Notes that are shook require the notes immediately above and below them to be touched and to conclude on the Note shook, the lowest **D** excepted, there being no Note lower than itself all notes that shake are performed in one breath.

There is another grace which I have not found any where treated of and deserves much to be noticed, and set in a clear light, which if I might be permitted the liberty might with propriety be called a double Rallish, and is a Shake or trill performed thus To shake **A** with Double Rallish, first blow **C**, shake with the finger on the 2^o Hole, touch **C** again, and conclude with the note shook, & all in the same breath as in the following Example



The above Example has a very agreeable & pleasing effect on the Ear, where properly introduced

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Examples of Shakes with a Single and double Rallish

Single Rallish

Double Rallish



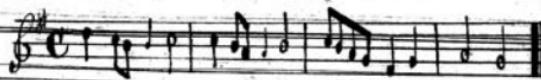
A Beat is marked thus \times and is performed by sounding and instantaneously touching the Note below the Note sounded A Slur is marked thus \sim and is placed over the heads of such notes as are to be played in one breath. A Slide is a tipping with the Tongue, anticipated by one Note above that on which it is made, and is never practised but in descending a T. these little Notes are reckoned in the time, but are used to grace or fatten the principal Note.

Example of Slides



A Port de Voix is a tipping with the tongue, anticipated by one Note below, or one note above that on which it is made, and blown or held almost as the Note to which it belongs

Port de Voix



Rules for Transposing Music

Tunes for the Violin or Flauto being sometimes too low for the German Flute, an easy method for putting them higher is very usefull; remember then that there are but two Original Keys A Sharp one and a Flat one, A Key is not denominated flat or sharp from the flats or sharps marked at the beginning of a Tune, but as the last note called the Key Note requires a flat or sharp third to it.

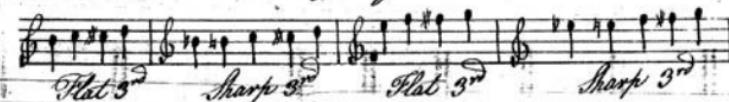
Examples



The two first of these are in a flat key, notwithstanding the sharps at the beginning, and the other two are sharp keys, notwithstanding the two or three flats.

the last note B in the first Example called the Key note, has D for its third, which is a flat third. The 5th Example likewise has D for its 3rd but B being flattened in the Clef at the beginning is thereby moved half a note more distant from D and becomes a sharp third, the very same properties belong to E which is the Key note in the 2nd and 4th Examples. In order to know a Sharp third 3 and a Flat 3 I must observe that the first consists of 4 half notes or Semitones, and a Flat 3 consists of three.

Explanation of the four Examples



This holds good for all the variety of Keys, in the whole system of clefus; but note also that in flat Keys the 6th and 7th must be flat as well as the 3rd and in all sharp keys the 3rd 6th and 7th must be sharp; the 4th remains flat in all keys, and consists of six half notes but this and also the 6th and 7th are too often omitted in the Clef tho' the ignorance, or Carelessness of clefus, and Transcribers, from hence it is evident that in all Harmony there are really but two keys, one Sharp & one Flat.

If the clefus you want to transpose is in a sharp Key, the first following Table will show in how many different Keys, higher or lower you may put it, with the

proper Sharps and Flats at the beginning, the 2^d Table being a rule in the same manner for Flat Keys and all the Notes in Music admit of greater Variety, I shall only make those keys with their proper Signatures which are in general use & most Practicable.

The Tables of Transposition

First Table

Second Table

C A B-flat B C D-flat E F

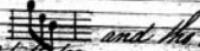
The Method of Double Tonguing

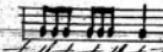
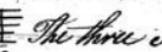
The Double Tonguing is of late importance to a Performer on the German Plate, that no one can be a finished Player without it. It gives spirit and fire to the Allegros, awakens the attention of the Hearers in the Largos and renders all difficult passages in Music easy, and is attended with such an amazing articulated Execution as surpasses all Imagination, the method to arrive at this point is the action and reaction of the Tongue

against the roof of the mouth, pronouncing the words, tootle, tootle, tootle, to yourself, which done for a few minutes try to do the same with the tops part of your Plate articulating the above tootle, tootle, tootle, several times running as fast as you can, not to lose the sound of your combination making the reaction as distant as possible and as clear as the action, which when attained to, then add the other Parts of your Plate, putting your fingers on the Holes taking care that your Tongue and Fingers go together, which is the chief difficulty.

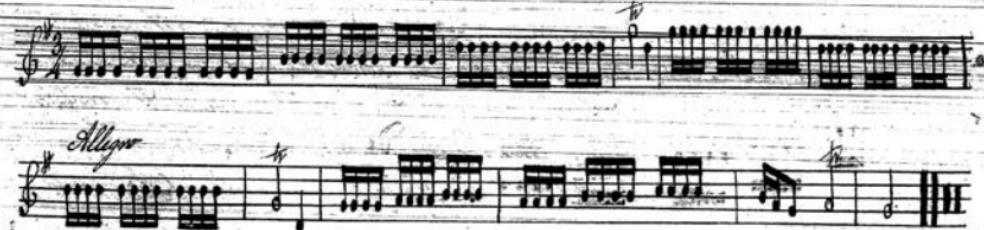
Your are to observe in the first Lesson for the Double Tongue that the word tootle expresses two Notes thus making the tongue move as equal as possible observing at the same time an exact and stout distance from one Note to the other striking each note as distinct as if they were struck with a Hammer, which is all that is wanted (when you are perfect in the Articulation of the above Notes) to enable you to play any Allegro, where the Notes run in even Number as 2, 4, 8 &c. But last you should find yourself at a loss in the expression of the last Bar but one in the said Lesson, as it differs greatly from the rest, I thought proper to mention it here tho' it is partly the purport of the second Lesson you must observe those Notes before you come to the Minim in the above mentioned Bar, which is to be expressed by the action reaction and action of the Tongue thus this passage frequently occurs in Pieces

of Music tho' in different Notes, but must be punctually observed.

The method of articulating and expressing these Notes in the second Lesson, where they run in odd numbers, and go by three and three, the words too must be added also to the word *tootle*, as above thus  and the 'they' are all meant equal, yet you must rest a little on every third Note where the word *too* falls on, as the Example of three Notes in the first Lesson, shew which Notes you will also find in the first bar of the second Lesson. We have but one more Observation to make which we hope will complete the Paper on the thorough knowledge of the Double Tongue, which is that in the second Bar of the second Lesson you will see six Quavers and a Crotchet, which must be expressed in the following manner, thus

  The three Notes must be used in all Ticks, and when six they are intended to be Played in the time of one, be they crochets, quavers, or semiquavers some Authors have distinguished these three Notes by a figure of 3 over or under them, but as this method is much abused at present, we must direct our Pupils when at a loss how to know them viz. on counting the measure of such bars, by which means they will soon find out those notes that are to be played in the manner as above recited.

Lesson the First



Lesson the Second



By the Observance of the aforementioned Rules, and Practicing these Lessons,
there is no doubt but you will soon attain it.

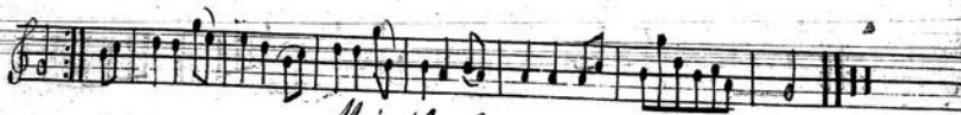
An Air wherein the Double Tonguing is used.



A Dictionary

Explaining such Greek, Latin, Italian and French words, as generally occur in music.

Alegro. A movement.	Echo, or Echo, in imitation longer, very slow.	Largo, without, as Largo Violina, with Violins.
Allegro, very steadily	of natural Echo this Larghetto, not so slow as	Alone, with Violins.
Allegretto, pretty quick	word is sometimes used Lento, or Lamentando, slow	Alone as Traverso.
Allegro, life and vigour	instead of Piano.	Alto, for Flute alone.
Andante, signifies that all	Allegro: signifies life as	Alto, with Spirit.
the Notes must be played	Alento Traverso, for Flute alone: Allegro not so	Accelerato or Acciato in a
equal and distinctly	equal and distinctly	plain and distinct manner.
Allegro enough	Alto or Poco Alto, louder, more moderate, moderately	Alzando, quickly.
B	Alto Forte.	Allegro.
Basso Flauto, at Pleasure	Alto, not as non troppo	Allegro, or, that which
C	Alzando, a long and general	is set at the beginning or
Camera, Chamber, as Flute	Allegro, or, Togue is when	after, or sometimes in the
di Concerto, Chamber Music.	Alto, not so quick	middle of a song.
Con, with a concord, friendly	Allegro, or, Poco, or Piano, soft.	Alzando, let it be silent.
D	Allegro, and the other B. Cor. Pianissimo, very soft.	Alto, first for Flute.
Dec, Decapo, begin again, imitating the first Dose, first, fast or quick	Allegro, some time after Poco, all quicker than Al. P.	Alto, Music in three parts.
and end with the first	Allegro, the same also through	Alto, all, or altogether.
Spirito.	Allegro, slower than Al. P.	Alto, all the parts alike.
Dolce, afterwards, &c.	Allegro, very quick.	Alto, with life and spirit.
Dolce, an Alto in 2 parts	Galliard, a gay, brisk, Rattler, or Reel, to	Alto, turn over.
Facet, an Alto, in 2 parts	Facet, slow & pleasing.	Alto, Sabato, turn over quick.
	express a sort of speaking	
	grave, a movement	
	on singing.	



Cupid's March

3

Handwritten musical score for 'Cupid's March'. The score consists of four staves of music in 2/4 time, treble clef. The first staff begins with a forte dynamic. The lyrics 'Restoration' and 'Fly bottillion' are written below the music. The score is numbered '3' at the top right.

4

The Raptur'd hours

Handwritten musical score for 'The Raptur'd hours'. The score consists of four staves of music in 3/4 time, treble clef. The lyrics 'Fly bottillion' are written below the music. The score is numbered '4' at the top left.

s. The King of Prussia's March



6

See Mira, see,

A handwritten musical score for 'See Mira, see,' on four staves. The score is in common time, with a key signature of one sharp. The music consists of eighth and sixteenth note patterns. The first two staves are in G major, while the remaining two are in F major.

The Rapture

Albina

A handwritten musical score for 'The Rapture' and 'Albina' on four staves. The score is in common time, with a key signature of one sharp. The music consists of eighth and sixteenth note patterns. The first two staves are in G major, while the remaining two are in F major.

8: *Stony point.*

Handwritten musical score for 'Stony point.' on five staves. The score consists of five staves, each with a different rhythmic pattern. The first staff starts with a treble clef, the second with a bass clef, the third with a bass clef, the fourth with a treble clef, and the fifth with a bass clef. The time signature is common time (indicated by 'C'). The key signature is one sharp (F#). The music is written in a cursive, handwritten style.

9: *Allemand Swesser*

Handwritten musical score for 'Allemand Swesser' on five staves. The score consists of five staves, each with a different rhythmic pattern. The first staff starts with a treble clef, the second with a bass clef, the third with a bass clef, the fourth with a treble clef, and the fifth with a bass clef. The time signature is common time (indicated by 'C'). The key signature is one sharp (F#). The music is written in a cursive, handwritten style.

10: *La Promenade*

Handwritten musical score for 'La Promenade' on five staves. The score consists of five staves, each with a different rhythmic pattern. The first staff starts with a treble clef, the second with a bass clef, the third with a bass clef, the fourth with a treble clef, and the fifth with a bass clef. The time signature is common time (indicated by 'C'). The key signature is one sharp (F#). The music is written in a cursive, handwritten style.

8: *French Allemand*

Handwritten musical score for 'French Allemand' on five staves. The score consists of five staves, each with a different rhythmic pattern. The first staff starts with a treble clef, the second with a bass clef, the third with a bass clef, the fourth with a treble clef, and the fifth with a bass clef. The time signature is common time (indicated by 'C'). The key signature is one sharp (F#). The music is written in a cursive, handwritten style.

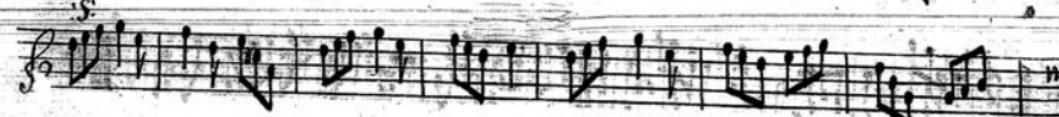
9: *Marquis of Granby*

Handwritten musical score for 'Marquis of Granby' on five staves. The score consists of five staves, each with a different rhythmic pattern. The first staff starts with a treble clef, the second with a bass clef, the third with a bass clef, the fourth with a treble clef, and the fifth with a bass clef. The time signature is common time (indicated by 'C'). The key signature is one sharp (F#). The music is written in a cursive, handwritten style.

10: *Cacina*

Handwritten musical score for 'Cacina' on five staves. The score consists of five staves, each with a different rhythmic pattern. The first staff starts with a treble clef, the second with a bass clef, the third with a bass clef, the fourth with a treble clef, and the fifth with a bass clef. The time signature is common time (indicated by 'C'). The key signature is one sharp (F#). The music is written in a cursive, handwritten style.

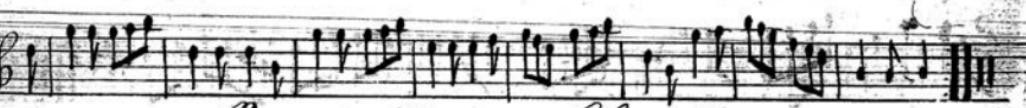
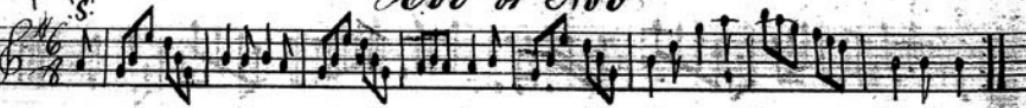
St. Patrick's Day



Smile America.



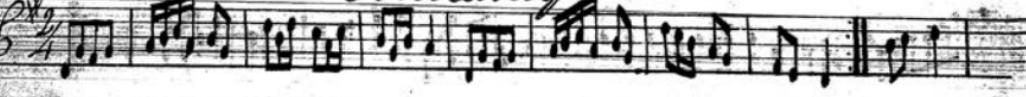
10



Over the Water to Charley



Constancy



Anson's Voyage



Dame Francois



Dacapo



The Country Bumkins

12

Gen. Washington's March



The College Hornpipe

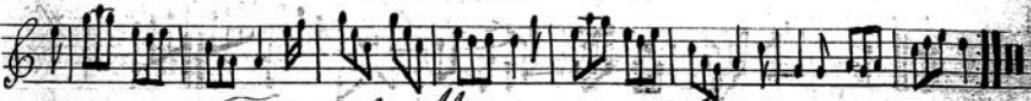


Successful Campaign

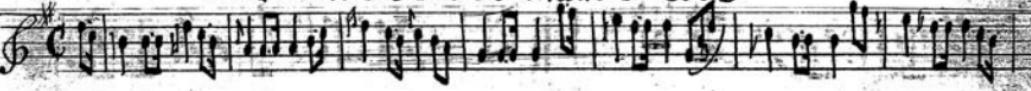
13



Galloway Tom

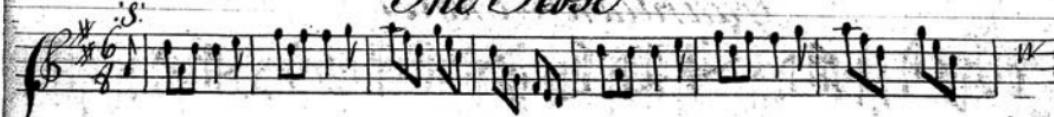


From the Man whom I Love

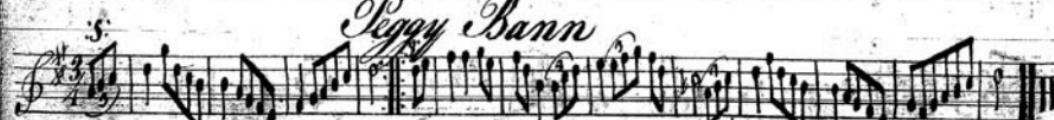


14

The Rose



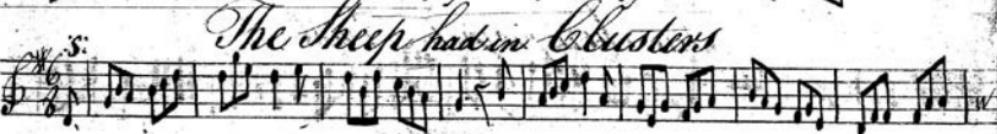
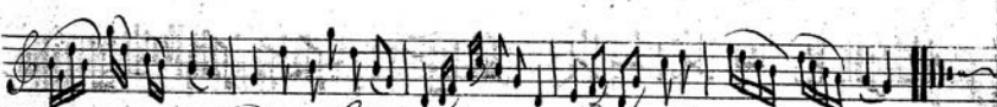
The Vicar & Moses



Peggy Bann

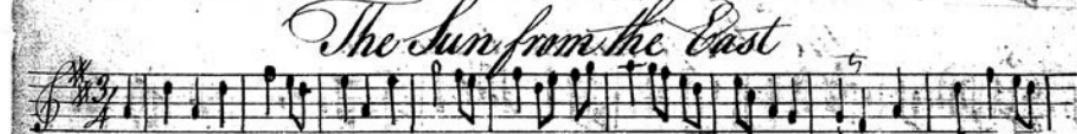
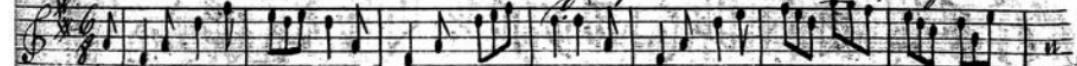
Guardian Angels

15



16

When I think of my Dear in Smith I may die if I do



Brisk

Well a' to Kelso go

17

Gracefull movd.

Jenny Tressamy

18

Away to the field

Seranade

Foots Minuet.

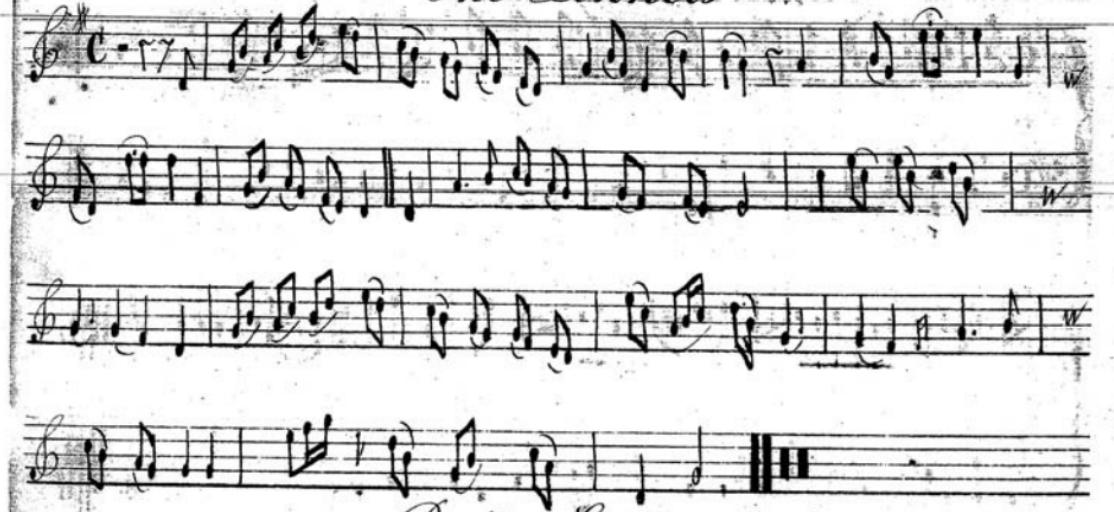


Tis best Kissing



15

The Sennets

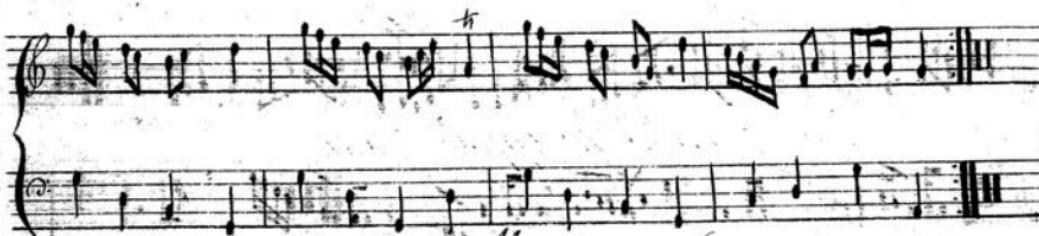
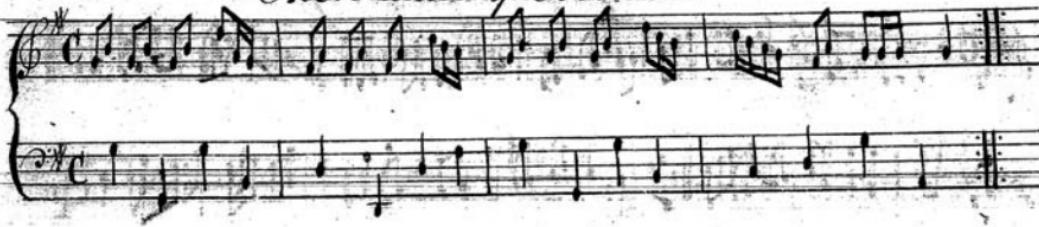


Betty Land



The Rakes of Marlon

21



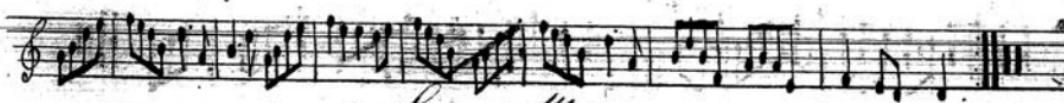
The Morning Dance

Margate Assembly

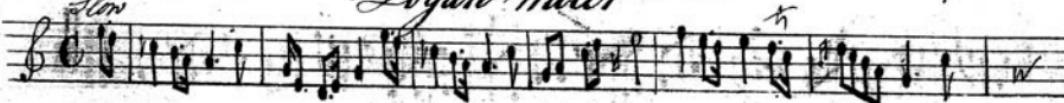


The bottom of the Punch Bowl

23



Slow Logan Water



Clifton Springs



24

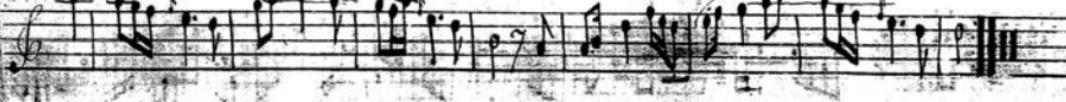
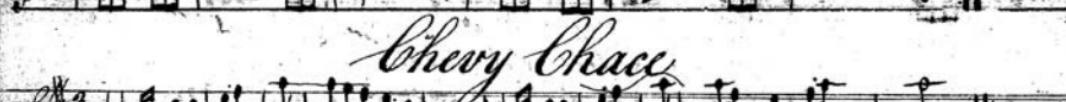
M' Pitts Minuet



The Ragged Sailor



Chevy Chace



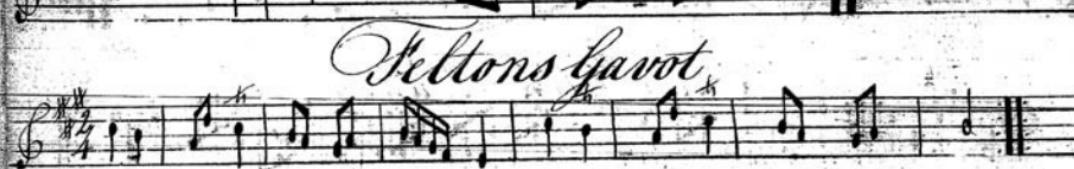
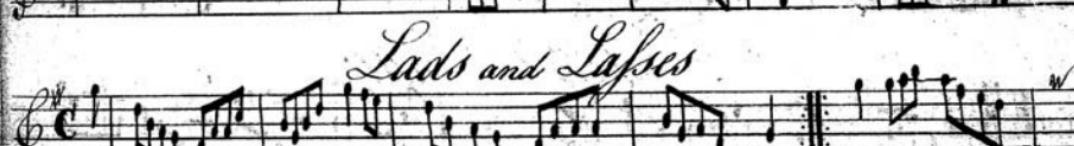
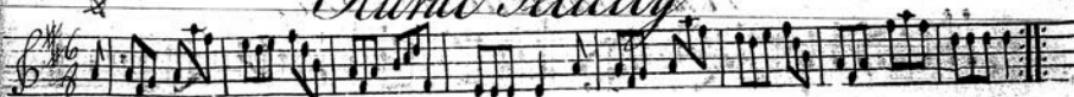
Prince Williams Return

25



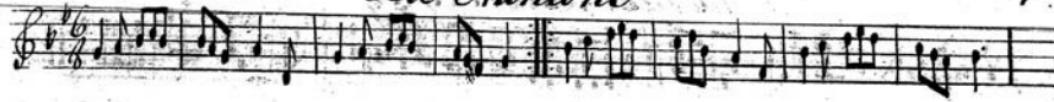
26

Rural Felicity



La Nanione

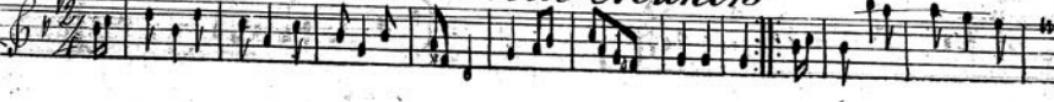
27



M. Bakers Hornpipe

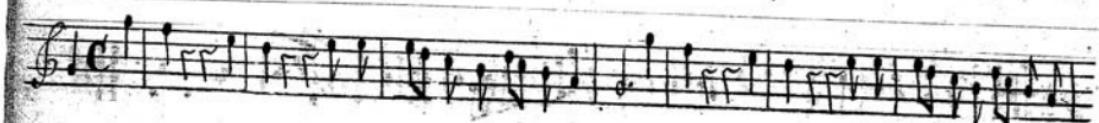


The Brick Makers



28

The Ladies Medley



Continued

29



30

Continued



Primo

Handel's Clarinet

31

Handel's Clarinet score page 31. The score consists of six staves of music for two clarinets. The top two staves are for the first clarinet (Primo), and the bottom four staves are for the second clarinet (Secondo). The music is in common time, with a key signature of one sharp. The notation includes various note heads and stems, with some notes having small 'x' marks above them. The page number '31' is in the top right corner.

32

A plaque of the Witches

A plaque of the Witches score page 32. The score consists of six staves of music for two clarinets. The top two staves are for the first clarinet, and the bottom four staves are for the second clarinet. The music is in common time, with a key signature of one sharp. The notation includes various note heads and stems. The page number '32' is in the top left corner. A handwritten note 'I'd rather live here' is written across the middle of the page.

Vlns

Tantara huzza

38

To the Woods

39

Poor Celia

39

34

Poor Celia

Contented I am

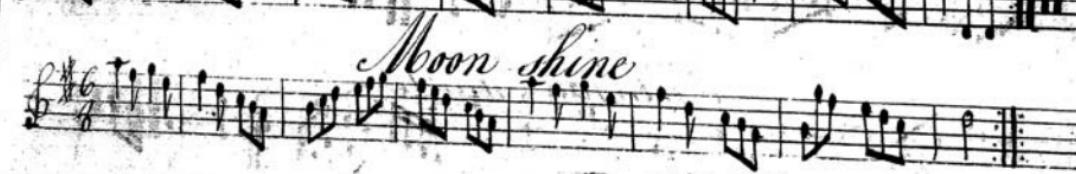
35

Contented I am

35

Soldier's Joy

35



36

Please upon a trencher*Highland Laddie**Kie to Cambridge*

The Wild Fisherman

37



Yellow hair'd Laddie



The Blue Horse Guards March

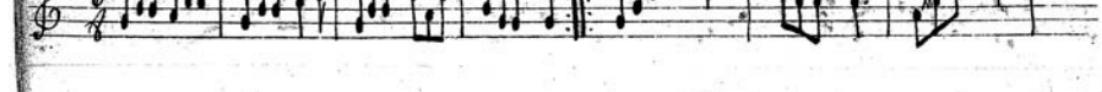
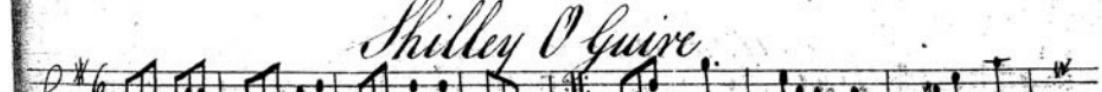


38

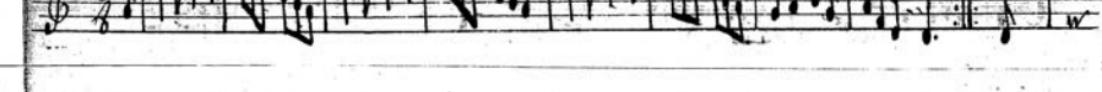
The Black Toke



Shelley O'Guire



Sup of good drink



Love for ever

39



Hesian Dance



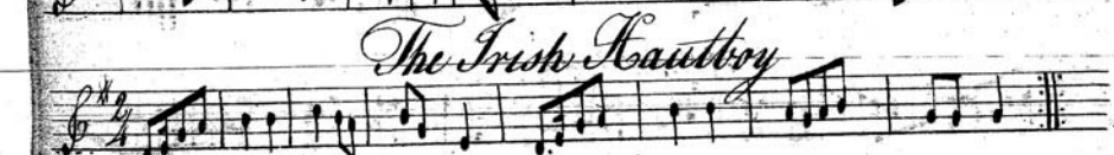
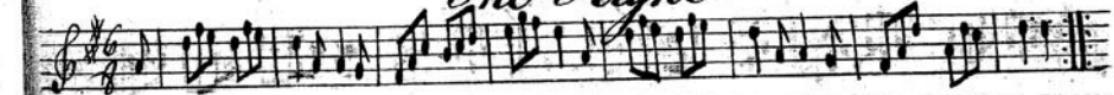
40

X

Justice Guttle



The Flight



Lary Srogan

11



Billy's Wig



Lirondale

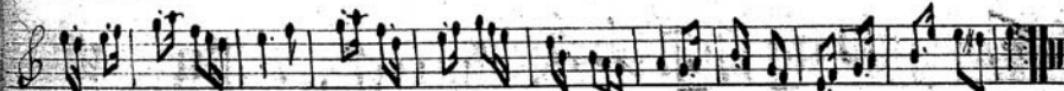
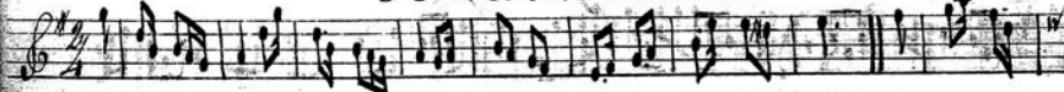


42

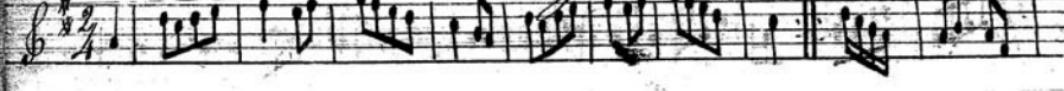
Stewarts Rant



A Scotch March



The British Grenadiers



Gen^l Kniphoffsens March

43

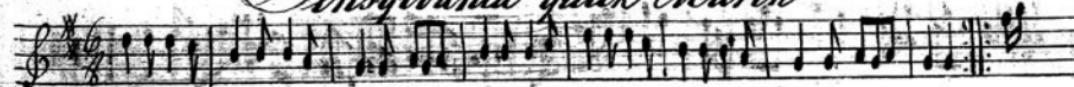


piano

forte



Pennsylvania quick March

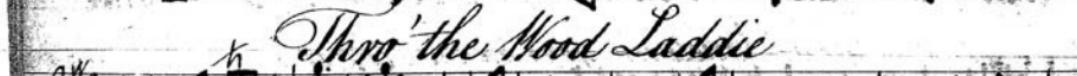
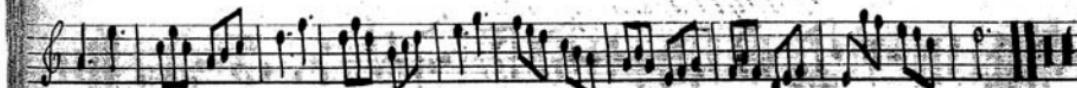
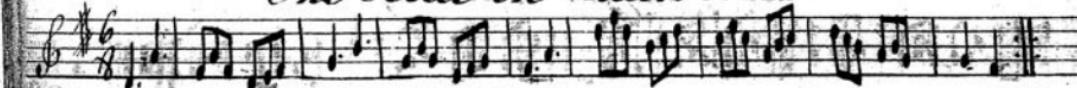


44

Green Leaves & Mutton pies



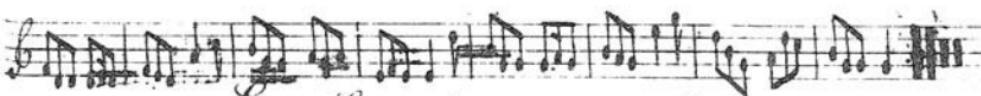
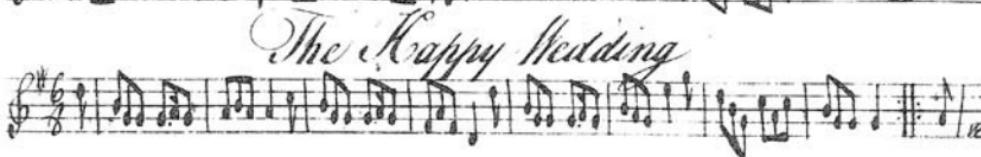
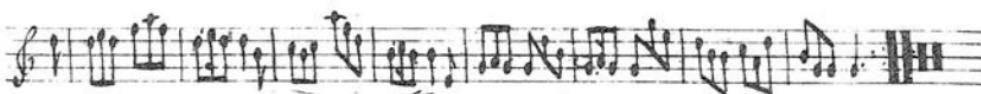
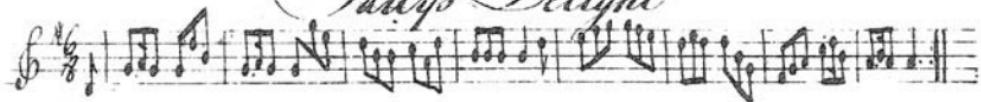
The Settee in Queen Mab



Thro' the Wood Laddie

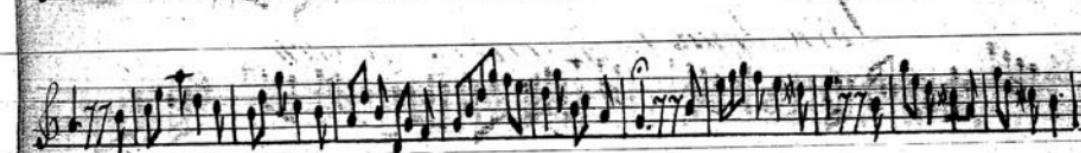
Patty's Delight

45



46

The Early Horn



Captain Strong

49

Galloping Drearly Dun

The Reconciliation.

The Echoing Horn

48

A single melodic line is written on a staff using a bass clef. The notes are represented by various symbols: some are solid black dots, others have vertical stems, and some have horizontal stems. There are also several rests indicated by vertical or horizontal dashes. The music consists of two measures, with a repeat sign and a brace indicating the span of the two measures.

Chorus

Circus

A handwritten musical score for the 'Chorus' section. It consists of a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature. The staff contains 14 notes: a half note, followed by a series of eighth notes (two pairs of beamed eighth notes), a half note, a quarter note, a half note, and a quarter note. The word 'Chorus' is written above the staff.

A handwritten musical score for 'Circus' on a single page. The title 'Circus' is written in a cursive script at the top center. Below the title is a single system of music for a single melodic line. The music consists of a series of eighth and sixteenth note patterns. The key signature is F major (one sharp), and the time signature is common time (indicated by 'C'). The notes are written on a single staff with a bass clef. The handwriting is fluid and appears to be done in ink or dark pencil.

Woman and Wine

49



Nancy Dawson's Hornpipe



50

Gen. Wayne's March



Primo

Black Slovens

51

Handwritten musical score for 'Black Slovens' (page 51). The score consists of five staves of music. The first staff is labeled 'Primo' and has a key signature of one sharp. The second staff is labeled 'Secondo' and has a key signature of one sharp. The third staff is labeled 'Soprano' and has a key signature of one sharp. The fourth staff is labeled 'Alto' and has a key signature of one sharp. The fifth staff is labeled 'Bass' and has a key signature of one sharp. The music is written in common time.

52

Granunreal

Marquis of Rockingham's March

Handwritten musical score for 'Granunreal' (page 52). The score consists of five staves of music. The first staff has a key signature of one sharp. The second staff has a key signature of one sharp. The third staff has a key signature of one sharp. The fourth staff has a key signature of one sharp. The fifth staff has a key signature of one sharp. The music is written in common time.

Handwritten musical score for 'Marquis of Rockingham's March' (page 52). The score consists of five staves of music. The first staff has a key signature of one sharp. The second staff has a key signature of one sharp. The third staff has a key signature of one sharp. The fourth staff has a key signature of one sharp. The fifth staff has a key signature of one sharp. The music is written in common time.

Asian Camp

53

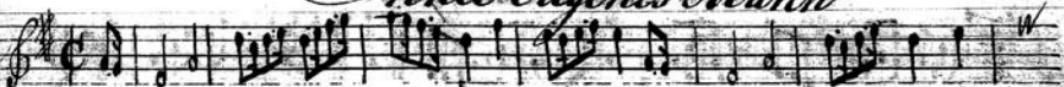


Dukes March

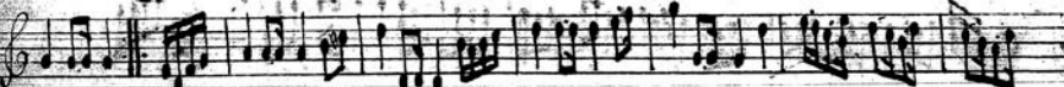


54

Prince Eugene's March

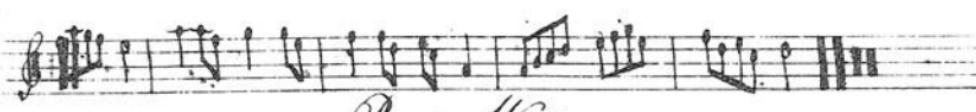


The Georgia Grenadiers March

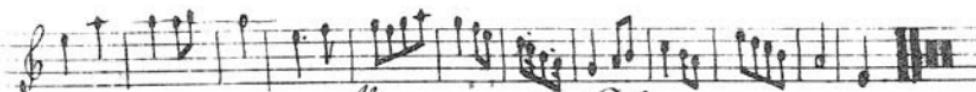
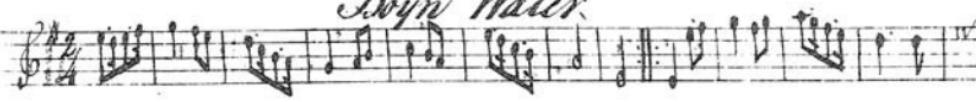


Love in a Village

55



Boyn Water.

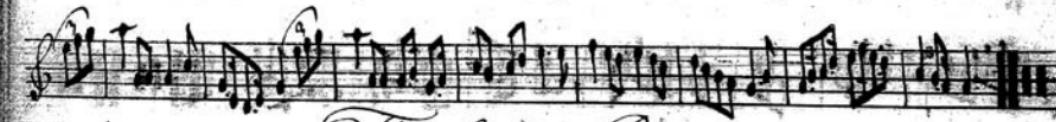


Murdock O' Blancy



36

Logan Water. a dead March



The grand Parade

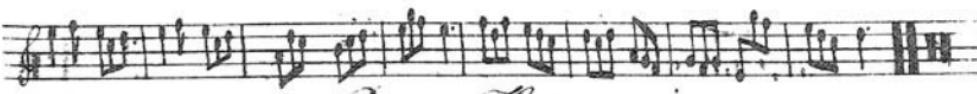
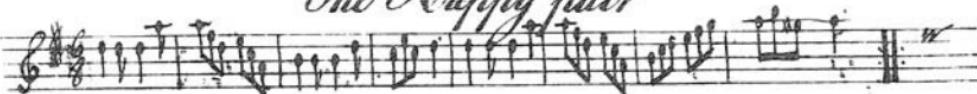


Campbell's Frolic

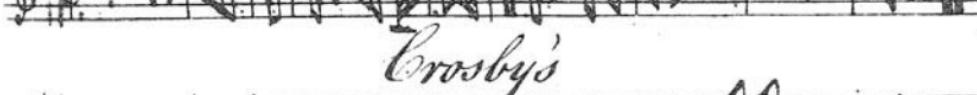


The Happy pair

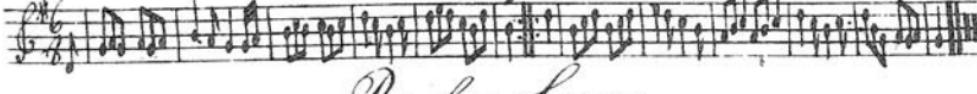
57



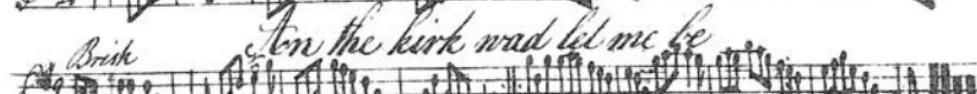
Bonny Kate



Crosby's



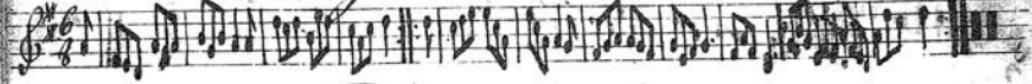
Barley Sugar



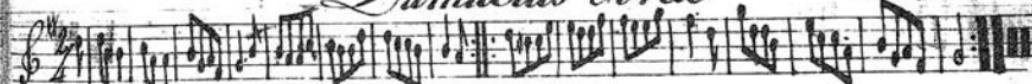
Brisk In the kirk wad let me be

58

Ge-ho Dobbin



Damaelus Aria



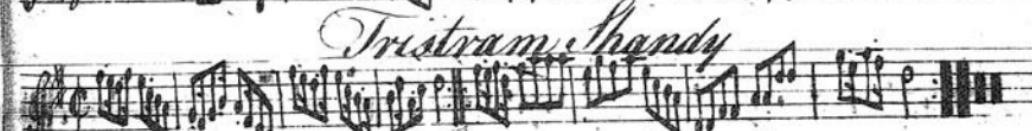
The Ticket



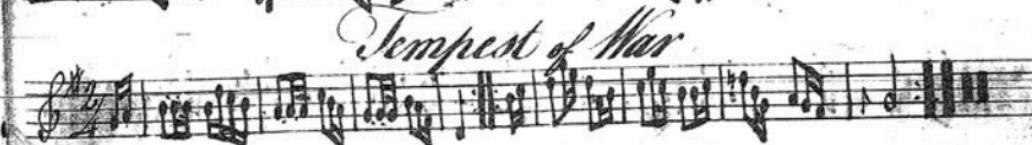
Dukes of Conflans Cotillion



Tristram Shandy



Tempest of War

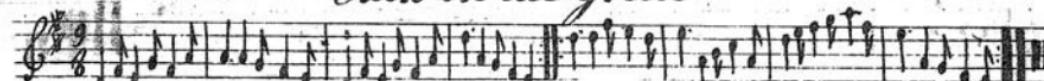


Widow Sanderson

59



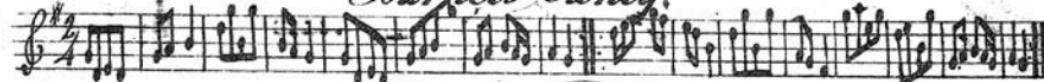
Tack on the Green



Maidens Gallop



Barrets Fancy.



Country Dance



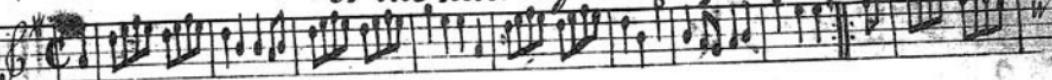
Widow Dixon



60



O'er the hills & far away



The Huntsmans Delight



First Turks March



Burford Races

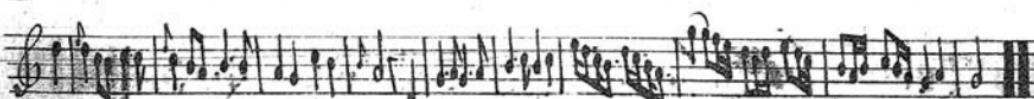
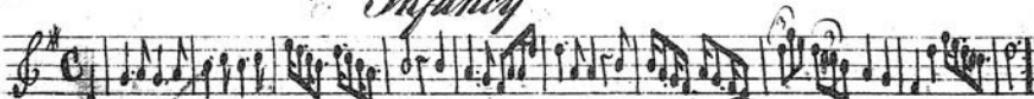
61



Lads of Dance

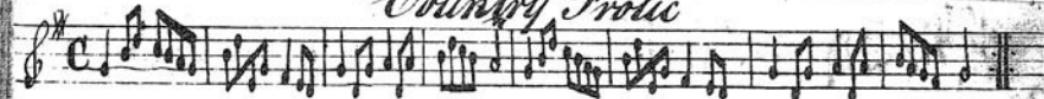


Infancy



62

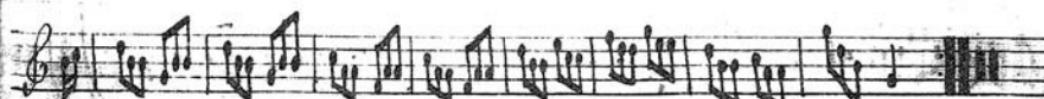
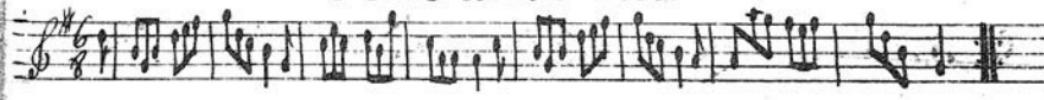
Country Frolic



Black Dance

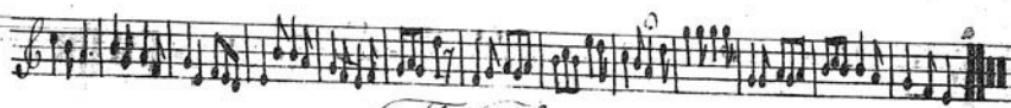


Hare in the Corn



Linky Lanky

63



The Fly

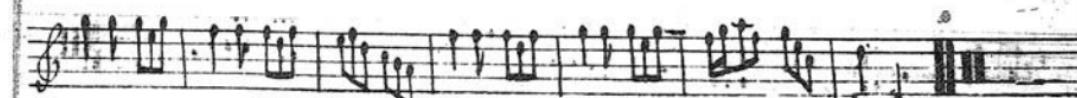
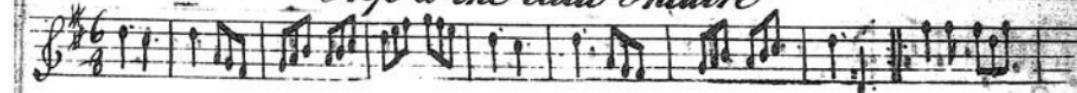


Bonny Lass of Aberdeen

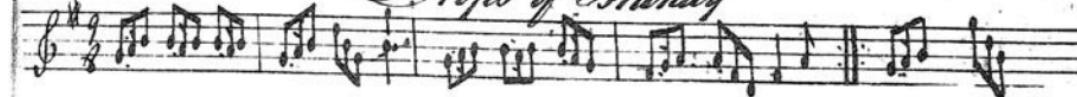


64

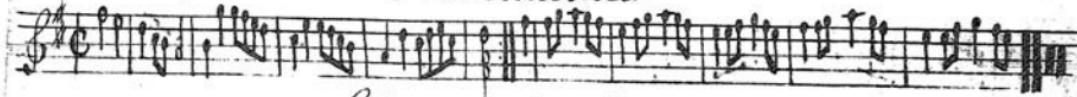
Trip to the little Theatre



Drops of Brandy



Allemande

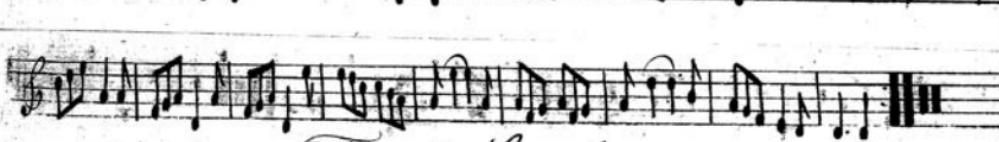


Life wont last forever



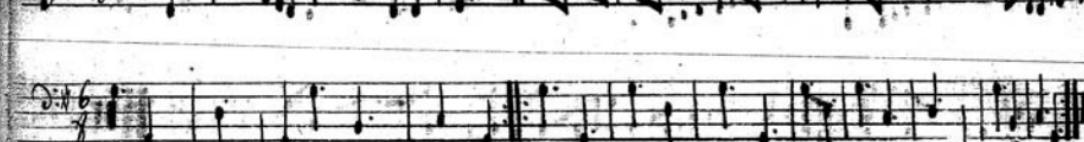
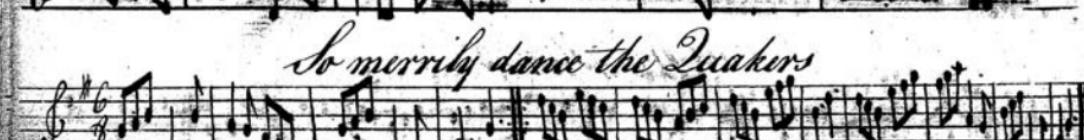
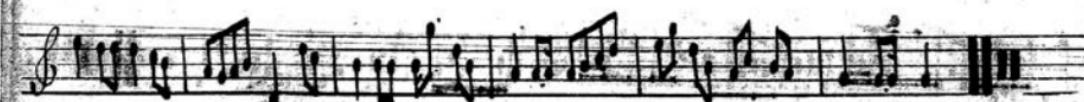
Lady's best knot

65



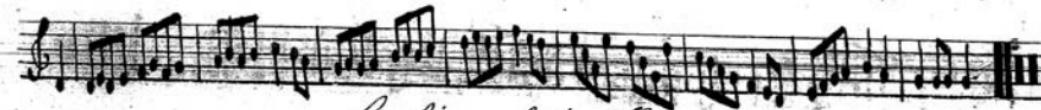
66

Chimes



The Highland March

67

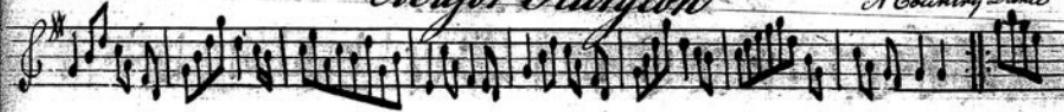


68

x

Major Sturgeon

A Country Dance



Pioneer's March

69

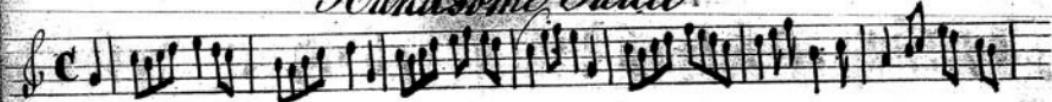


The Militia March

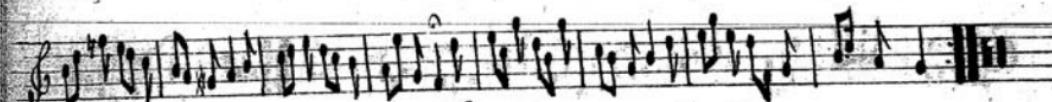
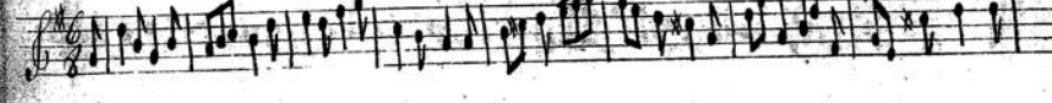


Handsome Pattie

70



As thro' the Grove



Young Strephon a Shepherd



Prince Ferdinand's March

73



The Lincolnshire March

72

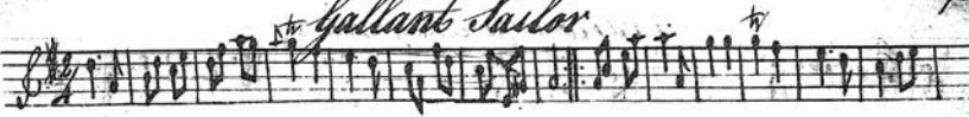


The Gloucestershire March

Prince of Wales March

Gallant Sailor

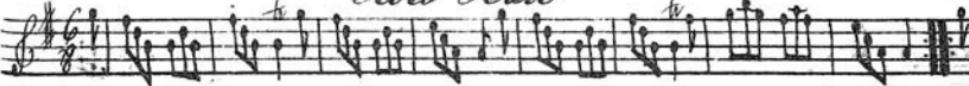
73



The Man in the Moon

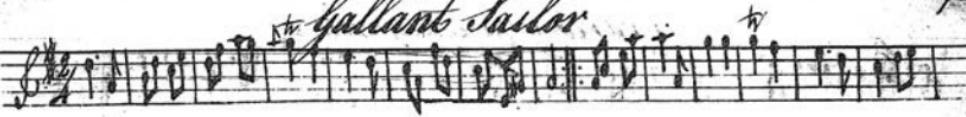


Scots Hall

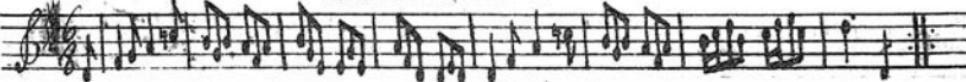


Gallant Sailor

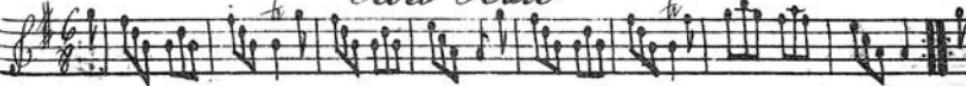
73



The Man in the Moon



Scots Hall



74

Hearts of Oak



75

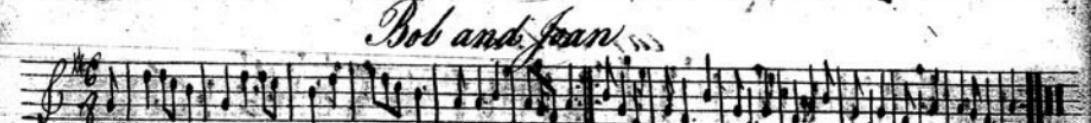
Stephen of the hill



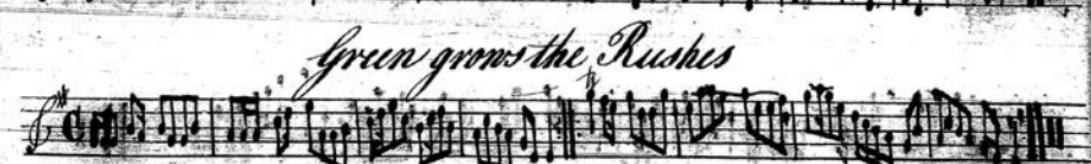
Lucky Kitchen



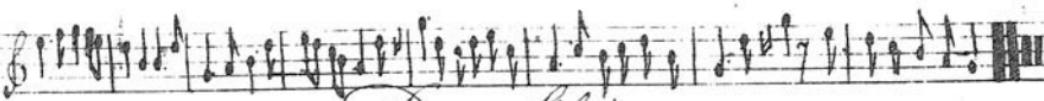
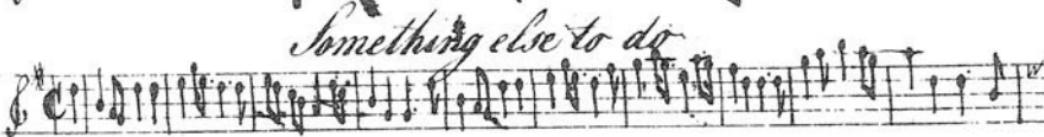
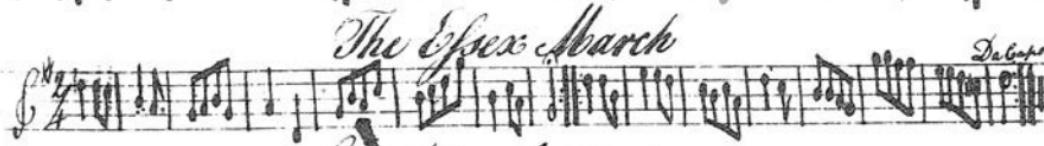
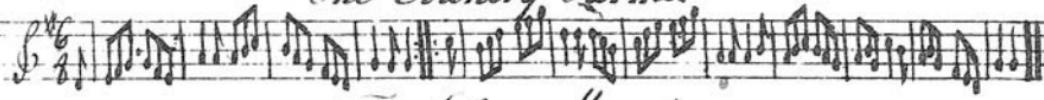
Bob and Joan



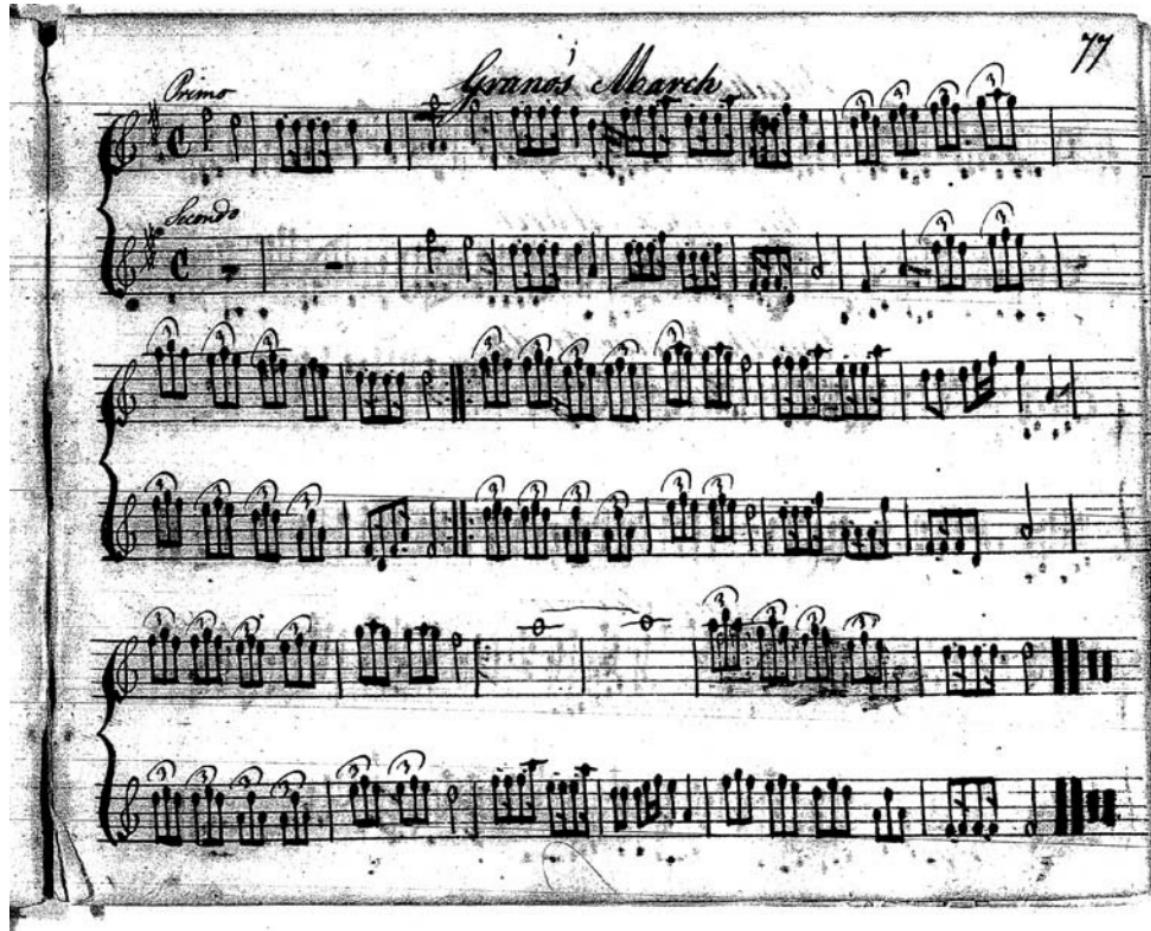
green grows the Rushes



76

The Country Farmer

77

Gran's March

Piano

Dead March in Saul

78

Piano

Secondo

German Flutes

Violins

Continued

Gir Flutes

Violin

Miss Hedges Minuet

Charming Phillis

Continued

Gir Flutes

Violin

Miss Hedges Minuet

Charming Phillis

88

Handels-Mater-pice

三三三

100

卷之三

11

—6

104

7

C

100

三

10

1

6

卷之三

6

Continued.

81

11

Continued

Handwritten musical score for 'The Feathers' in 2/4 time. The score consists of four staves of music, each with a unique rhythmic pattern. The first staff starts with a forte dynamic (F). The second staff includes a dynamic marking 'P' (piano) and a 'tr' (trill) instruction. The third staff ends with a repeat sign and a double bar line. The fourth staff ends with a double bar line and a repeat sign. The title 'The Feathers' is written in cursive at the bottom of the page.

12

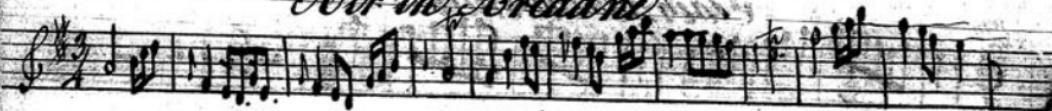
Prim

Dead march in Merope

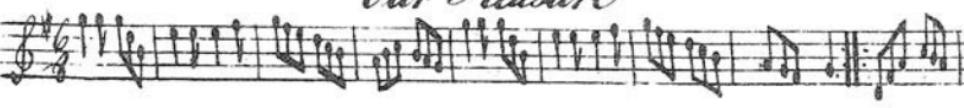
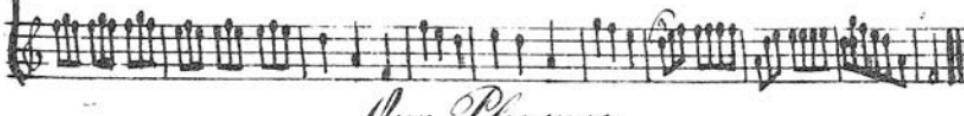
Secondo

Handwritten musical score for 'Dead march in Merope' in 2/4 time. The score features two staves of music. The first staff is labeled 'Prim' and the second staff is labeled 'Secondo'. The title 'Dead march in Merope' is written above the first staff. The music consists of eighth-note patterns, with the first staff featuring a 'tr' (trill) and the second staff featuring a 'tr' (trill) and a dynamic marking 'p' (piano).

84

Air in Broadme

85

Berg's Minuet*Our Pleasure*

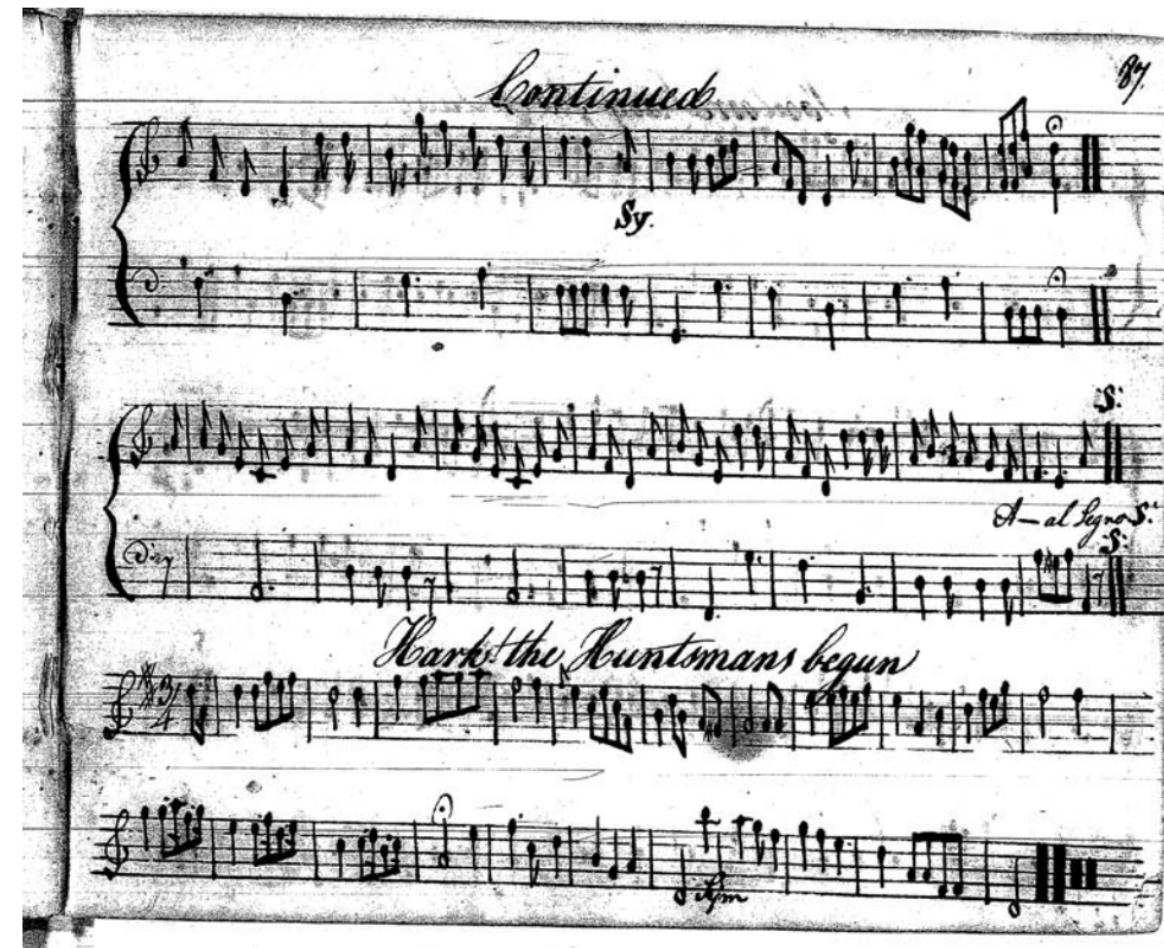
86

A Soldier Tom for a Lady



87

Continued



For me my Fair*The Highland Queen*

Sylvan and Cynthia*Air de Julia**Poor old Tory*

Dorsetshire March



Lord Anerams March



Air in the Critic

94

New Coldstream March



95

March on the Deserter



Sestino Rond



Continued



Air in the Spanish Barber

98

No flour that blows

99

How oft Louisa

100

Maggie Lander With Variations



101

Continued



102

Continued

103

Minuet de la Cour

44
Allegro
Primo

Emericks Federal March



105

Continued



106

Slow

Continued



107

Henry call'd the flowerets bloom



108
Flauto Primo
3. Adagio

Al Redley



Continued

109



440

Continued

Continued

Slow

Prestissimo

16

Continued

Continued

Slower

112

Since love is the plan & with variations



113

Continued



114

Continued



115

Continued



Whilst with village maids I stray



Continued



118

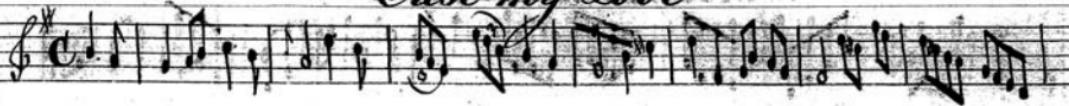
Fisher's Minuetto

119

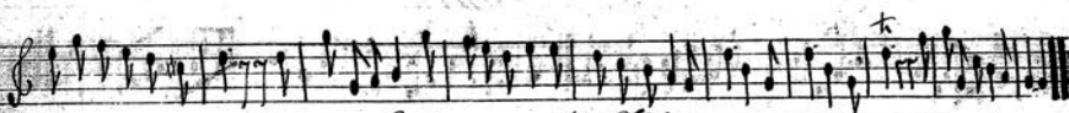
La Dalle Marque

120

Cast my Love



Harvest Home



God save the King



121

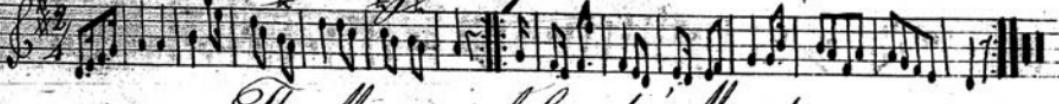
Miss Bowles' Minuet



Britons strike home



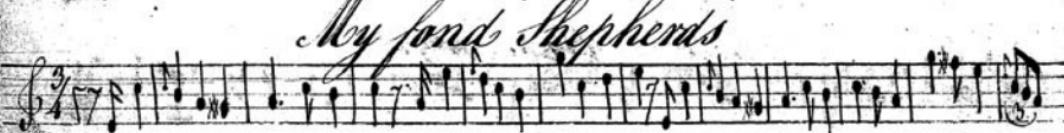
Saw you my Father



The Marquis of Granby's March



122

Cupids Recruiting Sergeant

123

I do as I will with my Swain*Tommy and Nanny*

124

Sweet Molly O



125

Water parted from the sea



126

Sweet Robin

so

so

so

so

so

so

Continued

127

so

so

so

so

so

so

Claridge's Allemand

Vainly now ye strive



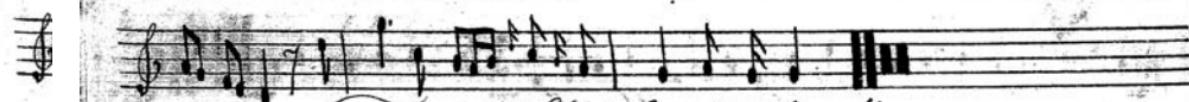
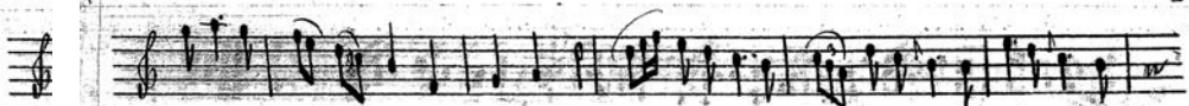
Marionets



Ye fair possesid



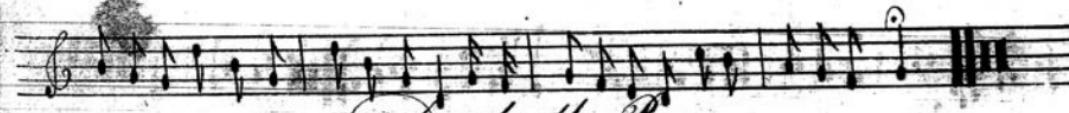
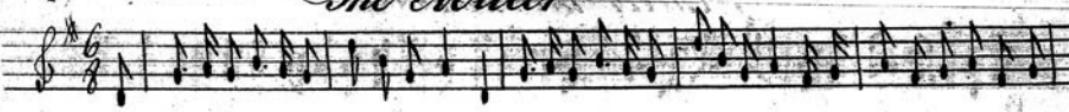
Plato's Advice



From the East breaks the Morn



130

The Miller*Darby the Beau*

131

Flatter me more*Good Morning to your Night Cap*

The Hounds and the Horn*The Hounds and the Horn*

The Rose and Thorn

133



The Millers Wedding

134



Come Rouse Brother Sportsman 135

Handwritten musical score for 'Come Rouse Brother Sportsman' (page 135). The score consists of six staves of music. The first three staves are in common time (indicated by 'C') and the last three are in 6/8 time (indicated by '6/8'). The music is written in a cursive, expressive hand. The title 'Come Rouse Brother Sportsman' is at the top, and the name 'Paddy Whack' is written in a stylized script in the middle of the page, with a small 'to' written above it. The score includes various musical markings such as slurs, grace notes, and dynamic changes.

136 *The Four Seasons*

Handwritten musical score for 'The Four Seasons' (page 136). The score consists of six staves of music. The first three staves are in common time (indicated by 'C') and the last three are in 6/8 time (indicated by '6/8'). The title 'The Four Seasons' is at the top. In the middle of the page, the text 'How Imperfect is Expression' is written in a cursive, expressive hand. The score includes various musical markings such as slurs, grace notes, and dynamic changes.

Maribrouk

137



138

Jove in his Chair



The Lass of Peaties Mill

139



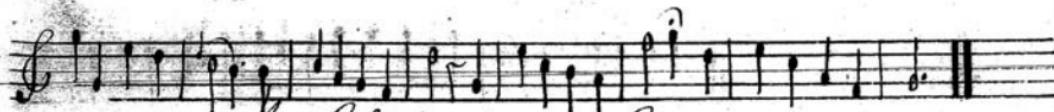
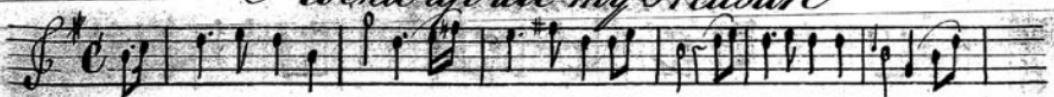
140

Drink to me only



I look'd up all my Treasure

141

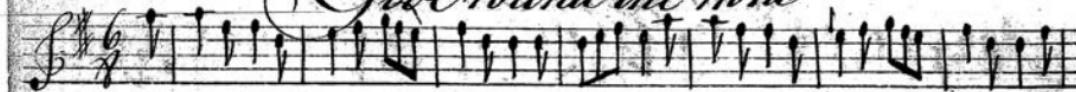


No Soldier is the Sad forme

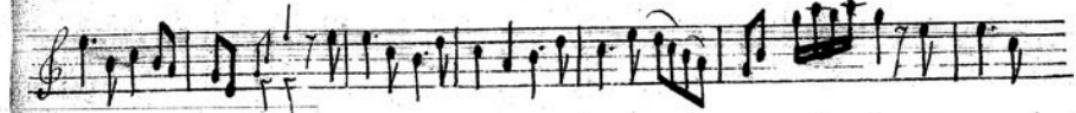
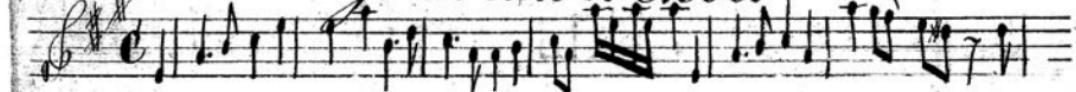


142

Give round the Word



Kiss me now or Never



The Happy Bacchanal.

14

A handwritten musical score for a single instrument, likely a flute or recorder. The score is in 6/8 time, with a treble clef and a key signature of one sharp. The melody consists of a series of eighth and sixteenth note patterns, primarily using the notes A, B, C, D, E, and F. The score is titled "The Ruffian Succession" in a decorative, cursive font at the top. The musical notes are written on five horizontal lines, with vertical stems extending either upwards or downwards from the notes.

Britannia's Invitation.

A single melodic line is written on a staff using a cursive musical notation. The notes are represented by small circles with stems, and the rhythm is indicated by vertical strokes through the stems. The line starts with a dotted note, followed by a series of eighth notes and sixteenth notes. The notation is fluid and lacks a formal staff line, suggesting a sketch or a specific performance style.

Cho²

A handwritten musical score for a single treble clef line. The score begins with a treble clef, a key signature of one sharp, and a tempo marking of 'Cho'. The melody consists of eighth and sixteenth note patterns, with a fermata over the eighth note of the first measure and a repeat sign with a '1' below it. The score ends with a final fermata over the eighth note of the last measure.

Colin and Phyllis

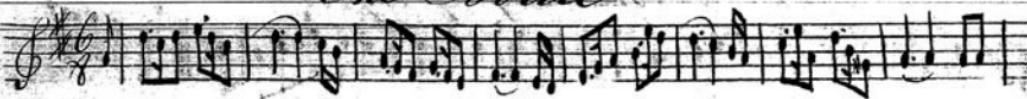
14

Castle Berry.

A page of handwritten musical notation on five-line staves. The music consists of a single melodic line. It features several grace notes (short vertical strokes) preceding main notes. A dynamic marking 'p' (piano) is placed above the staff. The handwriting is in black ink on a light-colored background.

The Bottle

145



Cho

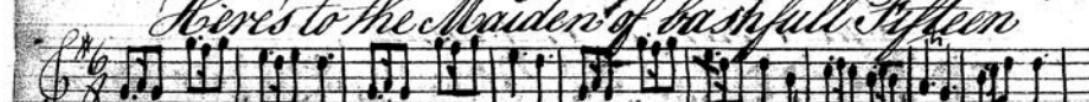
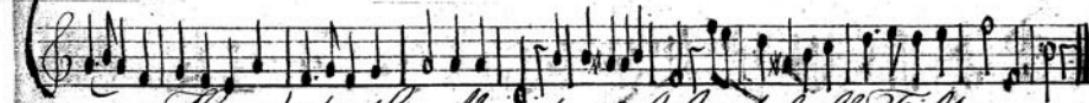
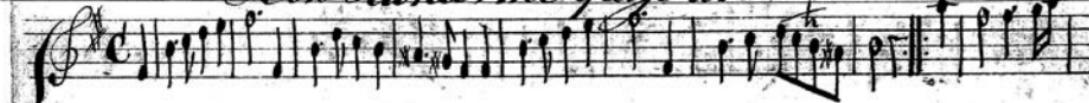


The Court of Vauxhalls



146

How stands the Glass around



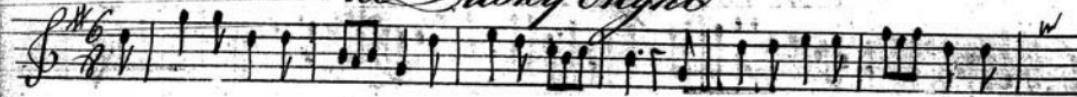
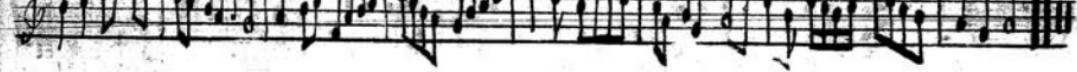
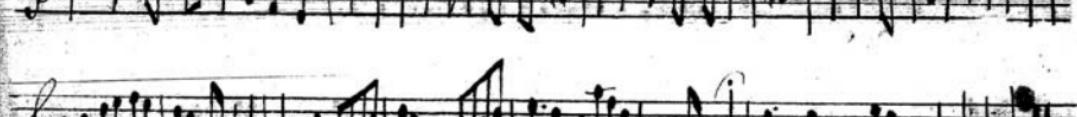
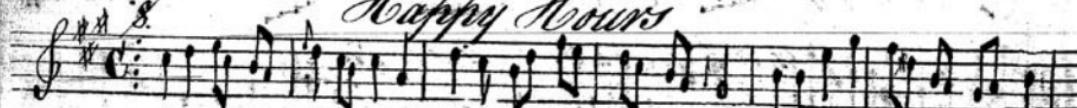
Here's to the Maiden of Bashfull Fifteen

Polly

147

*The English Padlock*

148

The Dusky Night*Happy Hours*

The Masquerade Minuet

149



150

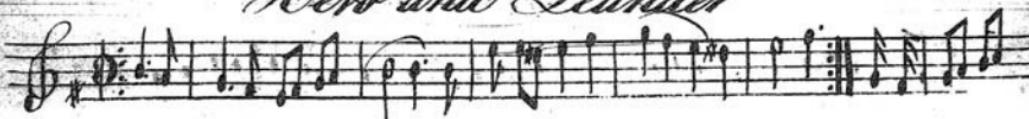
Why leaves my fond Bosom

Ye Nymphs and Swains

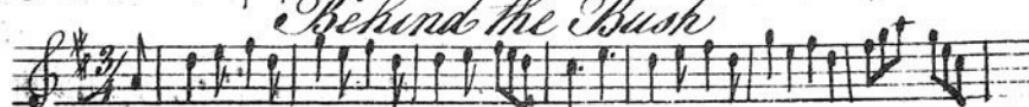
A handwritten musical score for 'Why leaves my fond Bosom' in 6/8 time. The score consists of six staves of music, each with a treble clef and a key signature of one sharp. The music is written in a cursive, flowing style. The first staff begins with a sixteenth-note pattern. The second staff continues the sixteenth-note pattern. The third staff begins with a sixteenth-note pattern. The fourth staff continues the sixteenth-note pattern. The fifth staff begins with a sixteenth-note pattern. The sixth staff continues the sixteenth-note pattern.

Hero and Leander

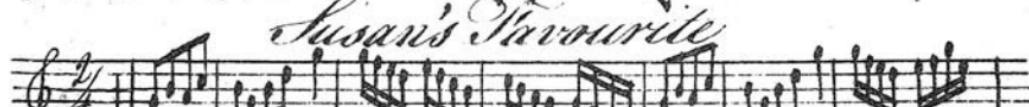
151



Behind the Bush

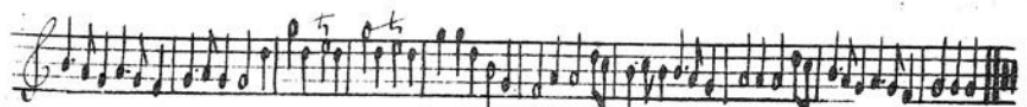
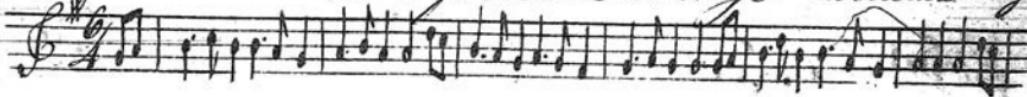


Susan's Favourite



152

When I follow'd a Lass in Lovina village

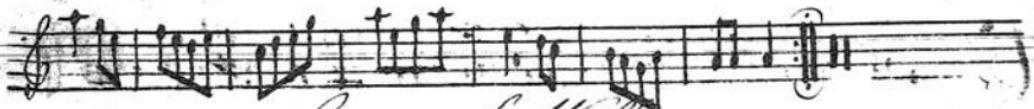


The Triumph of Bacchus



Pain would I have her

153



General Wolfe



154

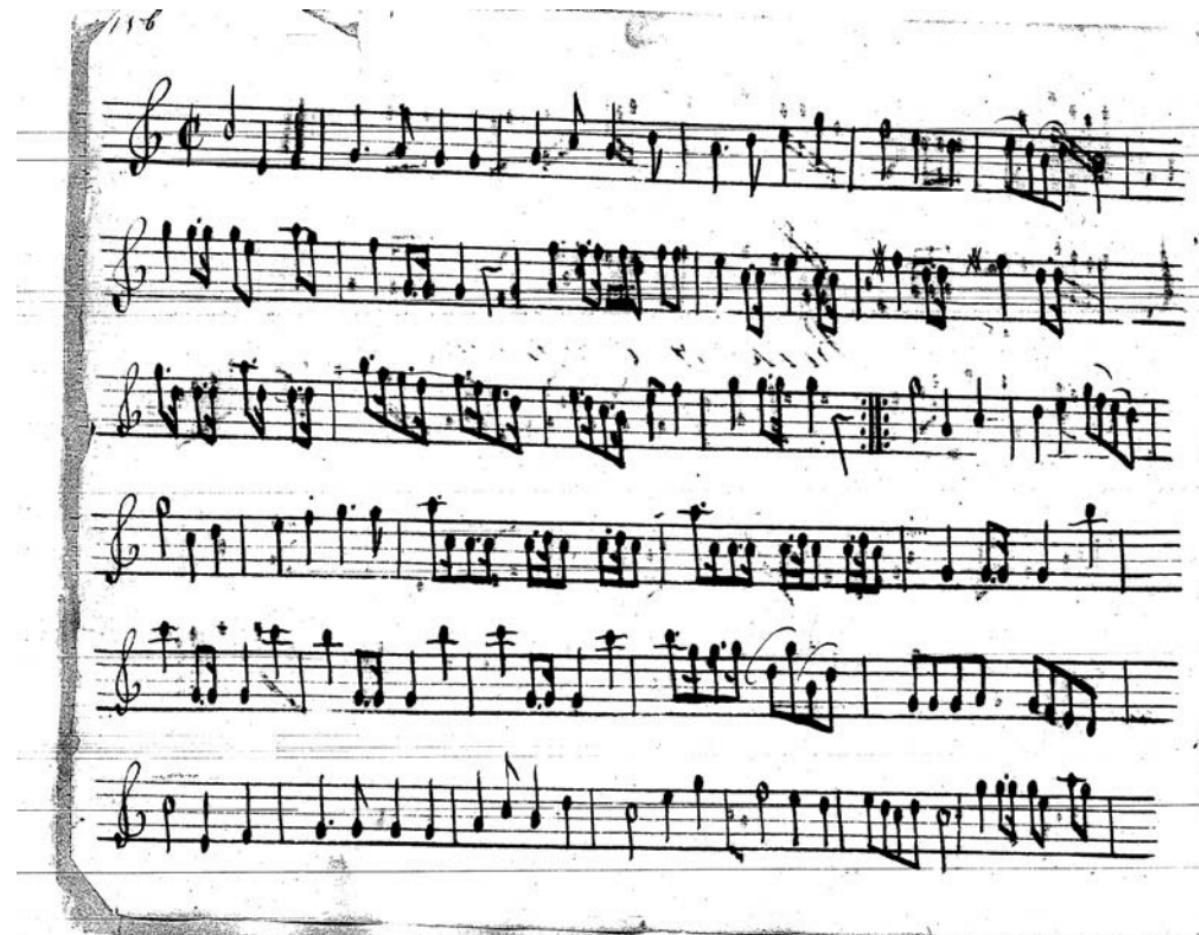
The Presidents March



Continued

155

Birks of Enderby



Continued

